

DOMINUS VOBISCUM

Tullar-Meredith  
co's

Sacred  
Duets  
for All Voices

25

VOLUME ONE

DOW C. WARD.





# Tullar-Meredith Co's Sacred Duets For All Voices

## Volume 1

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# Welcome, Delightful Morn

(Sacred Duet for Tenor and Baritone)

HAYWARD

IRÉNÉE BERGÉ

Andantino TENOR

*p*

We1 - come\_ de-light-ful

BARITONE

*p*

We1 - come\_ de-light-ful

morn,

Thou day of sa - cred rest!

I hail\_ thy kindre-

morn,

Thou day of sa - cred rest!

I hail\_ thy kindre -

poco cresc.

turn;

poco cresc.

Lord, make these mom - ents blest:

From the low

turn;

Lord, make these mom - ents blest:

From the low

poco cresc.

train — of mor-tal toys, — I soar to  
 train — of mor-tal toys, — I soar to  
 cresc.  
 train — of mor-tal toys, — I soar to  
 cresc.  
 train — of mor-tal toys, — I soar to  
 cresc.  
 reach im - mor - tal joys. Now may the King — des-  
 reach im - mor - tal joys.  
 f rit. mf piu mosso  
 f rit. mf piu mosso  
 cend, And fill his throne with grace; cresc.  
 Now may the King — des - cend, And fill his throne\_ with cresc.  
 cresc.

f dim. poco rit.  
 Thy scep - ter, Lord, ex - tend, — While saints ad-dress thy  
 grace; Thy scep - ter, Lord, ex - tend, — While saints ad-dress thy  
 f dim. poco rit.  
 a tempo  
 face: — Let sin - ners feel —  
 a tempo  
 face: — Let sin - ners feel —  
 a tempo  
 thy quick'ning word, — And learn to know and fear the  
 thy quick'ning word, — And learn to know and fear the  
 f

*p a tempo*

Lord.

*rit.*

Lord.

Des - cend,- ce - les-tial dove,

With all thyquick'ning

*p*

*rit.*

Des - cend,- ce - les-tial dove,

With all thyquick'ning

*poco cresc.*

pow'r's,

Dis - close - a Sav - iour's love, *poco cresc.*

pow'r's,

Dis - close - a Sav - iour's love,

*poco cresc.*

And bless the sa - cred hours:

*p*

Then shall my

And bless the sa - cred hours:

*p*

Then shall my

soul \_\_\_\_\_ new life ob - tain, \_\_\_\_\_  
 soul \_\_\_\_\_ new life ob - tain,  
rit.  
*cresc.* Nor Sab - baths be en - joyed  
*cresc.* Nor Sab - baths be en - joyed  
rit.  
*cresc.*  
rit.  
*a tempo*  
 in vain. \_\_\_\_\_  
 in vain. \_\_\_\_\_  
*a tempo*  
dim.  
p

# My God, My Father, While I Stray

(Sacred Duet for Baritone (or Mezzo Sop) and Alto)

## CHARLOTTE ELLIOTT

MENDELSSOHN

### **Andante**

## **BARITONE or MEZZO SOPRANO**

BASSOON OR MEZZO-SOPRANO

ALTO

*p*

My God my Fa - ther while I stray, Far from my home in

*p*

My God my Fa - ther while I stray, Far from my home in

*p*

*cresc.*

life's rough way, Oh, teach me from my heart to say, — "Thy

life's rough way, Oh, teach me from my heart to say, — "Thy

*p*

will be done Thy will be done!"      Tho' dark my way, and sad my lot, Let  
*cresc.*

will be done Thy will be done!"      Tho' dark my way, and sad my lot, Let

*p*

*cresc.*

me be still and mur - mur not,      Or breathe the pray'r di -  
*p*

me be still and mur - mur not,      Or breathe the pray'r di -

*p*

vine - ly taught, "Thy will be done      Thy will be done!"

vine - ly taught, "Thy will be done      Thy will be done!"

*p*

If Thou should'st call me to re-sign What most I prize, it

If Thou should'st call me to re-sign What most I prize, it

*cresc.*

ne'er was mine; I on - ly yield Thee what is Thine, — Thy

ne'er was mine; I on - ly yield Thee what is Thine, — Thy

cresc.

will be done, Thy will be done!

will be done, Thy will be done!

Let but my faint-ing

heart be blest with Thy good spir - it for its guest,

heart be blest with Thy good spir - it for its guest,

My God to Thee I leave the rest; Thy will be done, Thy will be done.

My God to Thee I leave the rest; Thy will be done, Thy will be done.

# Art Thou Weary

Sacred Duet for Soprano and Tenor

J. M. NEALE

REGINALD W. MARTIN

Andantino

SOPRANO

The musical score consists of four staves. The top two staves are for the Soprano and Tenor voices, both in treble clef and common time, with a key signature of one sharp. The soprano staff begins with a rest followed by a dotted half note. The tenor staff begins with a rest followed by a dotted half note. The piano accompaniment staff (bottom) starts with a dynamic of *mf*, featuring eighth-note chords. The bass staff (bottom) starts with a dynamic of *p*, featuring quarter-note chords.

*mf*

Art thou wea - ry, art thou lan - guid

Art thou wea - ry, art thou lan - guid

The soprano and tenor parts continue with eighth-note patterns. The piano accompaniment features sustained eighth-note chords in the right hand and eighth-note patterns in the left hand. The bass staff continues with quarter-note chords.

Art thou sore dis - trest?

"Come to me" saith

Art thou sore dis - trest?

"Come to me" saith

one and com - ing, Be at rest, O be at rest.

one and com - ing, Be at rest, O be at rest.

*rit.*

Hath He marks to lead me to Him, If He be my guide?

*rit.*

Hath He marks to lead me to Him, If He be my guide?

*p*

*cresc.*

*f.*

In His feet and hands are wound - prints and His

*f*

In His feet and hands are wound - prints and His

*f*

*dim.* *rit.*

*p a tempo*

side?"

*p*

side?"

*p a tempo*

*un poco più mosso*

*un poco più mosso*      3      3      3      3

*mf* SOPRANO SOLO

Is there di - a - dem, as mon - arch, That His - brow a -

*mf*

*cresc.*

dorns? — “Yea, a — crown, in ve - ry— sure - ty,

*cresc.*

But of thorns” *rit.* **p** *TENOR SOLO* *meno mosso*

If I — find Him,

*p* *meno mosso*

if I — fol - low, What, His guer - don here? —

*mf*

"Man - y a sor - row, man - y a lab - or; Man - y a

*mf*

*rit.*

*a tempo*

tear?"

*a tempo*

*mf* SOPRANO

If I still hold

*mf* TENOR

If I — still hold

*p*

close - ly to Him, What hath He at last?  
 close - ly to Him, What hath He at last?

"Sor - row\_ van - quished, lab - or\_ end - ed Jor - dan\_ pass'd" all  
 "Sor - row van - quished, lab - or end - ed Jor - dan pass'd" all

safe - ly pass'd If I ask Him to re - ceive me,  
 safe - ly pass'd If I ask Him to re - ceive me,

Will He say me nay? "Not till earth and  
 Will He say me nay? "Not till earth and

rit.

not till heav - en pass a - - - way." *a tempo*

rit.

rit.

# Crown Him

19

(Sacred Duet for Soprano and Alto)

EDITH SANFORD TILLOTSON

*Allegretto con brio*

SOPRANO

CIRO PINSUTI  
*Adapted by I. H. Meredith*

*f con brio*

*leggiero e stacc.*

*f con brio*

*Come with songs of great re -*

*Come with songs of great re -*

*f leggiero brillante*

*cresc.*

joying Come with prais-es sweet-ly sung,- Tri-umph and de - vo - tion

*cresc.*

joying Come with prais-es sweet-ly sung,- Tri-umph and de - vo - tion

*cresc.*

cresc.

voic-ing, Hymns of praise on ev'-ry tongue. Come be-fore the Lord vic-

voic-ing, Hymns of praise on ev'-ry tongue. Come be-fore the Lord vic-

to-rious, Come to wor-ship and a-dore\_ Crown Him as a mon-arch

to-rious, Come to wor-ship and a-dore\_ Crown Him as a mon-arch

*ff* > rit.

glo-rious, Crown Him King for ev-er - more.

*ff* > rit.

glo-rious, Crown Him King for ev-er - more.

rit. a tempo

Un poco meno mosso

*mf tranquillo*

Crown Him Lord of ev - 'ry

*mf leggiero*

na - tion, Rul - er of the earth and sky,—

Crown Him Mak - er of Cre - a - tion, Mas - ter

*sempre p*

*dolcemente*

Crown him with un -

of the realms on high.

*dolce*

fad - ing splen - dor Give Him hon - or, laud and

praise, Ev - 'ry heart its trib - ute rend - er,

*dim.**cresc.**dim.**f*

*più mosso*

Ev - 'ry voice its rap - ture raise.

Hail!

Hail!—

Hail! King ev - er - more! Hail! Hail!—

Hail! King ev - er - more! Hail! Hail!—

King ev - er - more! Ah! Ah!—

*col canto*

*seguendo il canto*

*p leggiero con spirito*

Come with songs of great re - joic - ing, Come with praises sweet - ly sung,—

*p leggiero con spirito*

Come with songs of great re - joic - ing, Come with praises sweet - ly sung,—

*p leggiero con spirito*

*p cresc.* ————— > *p cresc.* —————

Tri-umph and de - vo - tion voic - ing, Hymns of praise on ev - 'ry tongue.

*p cresc.* ————— > *p cresc.* —————

Tri-umph and de - vo - tion voic - ing, Hymns of praise on ev - 'ry tongue.

*p cresc.* ————— > *p cresc.* —————

A musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The vocal parts are in treble clef, and the piano part is in bass clef. The music consists of three staves. The first two staves are identical, featuring lyrics in a traditional hymn style. The third staff is the piano accompaniment, which includes chords and bass notes. The score is set on a light beige background.

*cresc.* *f* *>* *un poco rit.* *più mosso*  
 Crown Him as a Mon-arch glo - rious, Crown Him King for- ev-er - more.  
*cresc.* *f* *>* *un poco rit.*  
 Crown Him as a Mon-arch glo - rious, Crown Him King for- ev-er - more.  
*cresc.* *f* *>* *rit.* *più mosso  
brillante*  
 Hail! Hail! King ev - er - more! Hail! Hail!  
 Hail! Hail! King ev - er - more! Hail! Hail!  
*f rit. f* *a tempo*  
 King ev - er - more!  
*f rit. a tempo*  
 King ev - er - more!  
*f col canto* *a tempo*

# Brightest And Best

Sacred Duet for Soprano and Tenor

REGINALD HEBER

Allegretto Moderato

IRÉNÉE BERGÉ

SOPRANO *mf*

TENOR *mf*

Bright - est and best of the sons of the morn - ing

Bright - est and best of the sons of the morn - ing

*poco cresc.*

Dawn on our dark-ness and lend us thine aid; Star of the East, the ho -

*poco cresc.*

Dawn on our dark-ness and lend us thine aid; Star of the East, the ho -

*poco cresc.*

*p rit.*

ri - zon a - dorn - - ing Guide where our in - fant Re - deem - er is laid.

*p rit.*

*a tempo*

ri - zon a - dorn - - ing Guide where our in - fant Re - deem - er is laid.

*p rit.*

*a tempo*

*mf*

Cold on his cra - dle the dew - drops are shin - ing; Low lies his head with the  
Low lies his

*f*

beasts of the stall, Low lies his head with the beasts of the stall;  
head with the beasts of the stall, Low lies his head with the beasts of the stall;

*f*

Mak - er, and  
An - gels a - dore him, in slum - ber re - clin - ing, Mak - er, and Mon - arch, and

Mon-arch, and Sav-iour of all, Mak - er, and Mon-arch, and Sav - iour of all.

Sav-iour of all, Mak - er, and Mon-arch, and Sav - iour of all.

Vain - ly we of - fer each

am - ple ob - la - tion; Vain - ly with gifts Would his fav - or se - cure;

Rich - er by far is the heart's a - do - ra - tion; Dear-er to God are the  
 pray'r's of the poor.

*dim.*

Bright - est and best of the sons of the morn - ing Dawn on our dark-ness and  
 Bright - est and best of the sons of the morn - ing Dawn on our dark-ness and

*poco cresc.*

lend us thine aid; Star of the East, the ho - ri - zon a - don - - ing,  
*poco cresc.*  
 lend us thine aid; Star of the East, the ho - ri - zon a - don - - ing,

*p rit.**rit.*

Guide where our in - fant Re - deem-er is laid, Guide where our in - fant Re -

*p rit.**rit.*

Guide where our in - fant Re - deem-er is laid, Guide where our in - fant Re -

deem - er is laid.

deem - er is laid.

# Sorrow Will Change To Singing

31

(Sacred Duet for Soprano and Alto)

EDITH SANFORD TILLOTSON

Very Slowly

SOPRANO

FRANZ SCHUBERT

arr. by John Shepherd

A musical score for a sacred duet. It features two staves: Soprano (top) and Alto (bottom). The music is in common time, with a key signature of two flats. The Soprano part consists of mostly rests and a few eighth-note chords. The Alto part begins with a sustained note, followed by a series of eighth-note chords. The vocal parts begin singing at measure 10. The lyrics are:  
As ra - diant morn doth fol - low night, As  
As ra - diant morn doth fol - low night, As  
shad - ows turn to ro - sy\_ light, So sad - ness will turn to  
shad - ows turn to ro - sy\_ light, So sad - ness will turn to

ten.

sweet-est joy, will turn to sweet-est joy. As earth grows fair be-

ten.

sweetest joy, will turn to sweet-est joy. As earth grows fair be-

*segue*

neath the sun, As earth grows fair be - neath the sun, So shall the day in

neath the sun, As earth grows fair be - neath the sun, So shall the day in

*p subito*

grief be-gun Sor - row must change, must change in - to sing - ing,

grief be-gun Sor - row must change, must change in - to sing - ing,

*p*

*cresc.*

Sor - row must change, must change to sing - - - ing.  
*rit.*

Sor - row must change, must change to sing - - - ing.

*segue*

*pp a tempo*

*p*  
As.

*p*  
As

ra - diant morn doth fol - low night, As gen - tle touch the

ra - diant morn doth fol - low night, As gen - tle touch the

*pp*

ten.

harp a - wakes, So grief will a - wake to hymns of praise, will wake to hymns of ten.

harp a - wakes, So grief will a - wake to hymns of praise, will wake to hymns of

segue

praise. As rays of glo - ry mount the skies, As

praise. As rays of glo - ry mount the skies, As

rays of glo - ry mount the skies, So shall the soul in glad - ness rise.

rays of glo - ry mount the skies, So shall the soul in glad - ness rise.

*p subito*

Sor - row must change, must change in - to sing - ing, Sor - row must change, must

Sor - row must change, must change in - to sing - ing, Sor - row must change, must

*p*

*rit.*      *a tempo*

change to sing - - - ing,      Sor - - - row,

change to sing - - - ing,      Sor - - - row,

*segue*

*pp a tempo*

Sor - - - row must change to sing - - - ing.

Sor - - - row must change to sing - - - ing.

# Holy Spirit, Heavenly Presence

(Sacred Duet for Soprano and Alto)

EDITH SANFORD TILLOTSON

DONIZETTI - SHEPHERD

Andante

SOPRANO

ALTO

The musical score consists of two staves: Soprano (top) and Alto (bottom). The key signature is one flat, and the time signature is common time (indicated by a '4'). The vocal parts enter at measure 10, singing a three-part setting of the Trinitarian Hymn. The piano accompaniment begins earlier, providing harmonic support. The vocal parts sing in three parts: Alto, Soprano, and a third part that enters later. The lyrics are as follows:

Ho - ly Spir - it, : heav'n - ly pres - ence, One with God the  
 Ho - ly Spir - it, heav'n - ly pres - ence, One with God the  
 Fa - ther, and Christ the bless-ed Son, Be Thou near us, ev - er  
 Fa - ther, and Christ the bless-ed Son, Be Thou near us, ev - er

cresc.

near us, Till our earth - ly jour - ney is done. Warn us,  
near us, Till our earth - ly jour - ney is done.

cresc.

when temp-ta - tions threat-en, Lead us lest in - sin we -  
Lead us lest in - sin we -

\*

*p*

stray; May Thy wis - dom, may Thy teach - ing, Be our on - ly coun-sel each

*p*

stray; May Thy wis - dom, may Thy teach - ing, Be our on - ly coun-sel each

*stringendo poco*

day. In the time of joy and glad - ness,— In the  
 day. In the

hour of woe and grief, May Thy fa - vor be our  
 hour of woe and grief, May Thy fa - vor be our

rall. a tempo

pleas - ure And Thy com - fort our re - lief. Ho - ly  
 pleas - ure And Thy com - fort our re - lief. Ho - ly

Spir - it, Heav'n-ly pres - ence, One with God the Fa - ther and Christ, the bless-ed

Spir - it, Heav'n-ly pres - ence, One with God the Fa - ther and Christ, the bless-ed

Son, — Be Thou near us, ev - er near us Till our

Son, Be Thou near us, ev - er near us Till our

earth-ly\_ jour - ney is done.

earth-ly\_ jour - ney is done.

*p*

Holy Spir-it, prom-ised bless-ing, Born in liv-ing  
 Holy Spir-it, prom-ised bless-ing, Born in liv-ing

glo - ry that pen - te - cost - al day, — Shine a - bove us, shine a -  
 glo - ry that pen - te - cost - al day, — Shine a - bove us, shine a -

cresc.  
 bove us, With the flame that fades not a - way. Give our  
 bove us, With the flame that fades not a - way.

cresc.

eyes new light to — see Him, Give our tongue new words to —

f

Give our tongue new words to —

*p*

speak, Hope and cour-age, faith and fer - vor, May we share with oth - ers who

*p*

speak, Hope and cour-age, faith and fer - vor, May we share with oth - ers who

*p*

*stringendo poco*

seek. Thus may we in tru - est serv - ice, — Ren-der

seek. Ren-der

thanks to Him a - bove, Who has bless'd us, who has

thanks to Him a - bove, Who has bless'd us, who has

rall. a tempo

crowned us With the glo - ry of His love. Ho - ly

crowned us With the glo - ry of His love. Ho - ly

Spir - it, heav'n - ly pres - ence, One with God the Fa - ther and Christ, the blessed

Spir - it, heav'n - ly pres - ence, One with God the Fa - ther and Christ, the blessed

Son,— Be Thou near us, ev - er near us, Till our  
Son, Be Thou near us, ev - er near us, Till our

earth-ly\_ jour - ney is done. Till life is  
earth - ly\_ jour - ney is done. Till life is

done, Till life is done.

The musical score consists of five systems of music. The top system has three staves: Treble, Alto, and Bass. The lyrics are written below the Treble staff. The second system continues the lyrics. The third system starts with a bass note in the bass staff, followed by chords in the Treble and Alto staves. The fourth system has three staves: Treble, Alto, and Bass. The fifth system continues the lyrics. The sixth system ends with a bass note in the bass staff, followed by chords in the Treble and Alto staves.

# Again Our Earthly Cares We Leave

## Pastoral

(Sacred Duet for Alto and Baritone)

JOHN NEWTON

IRÉNÉE BERGÉ

Moderato

ALTO

BARITONE

*p dolce e legato*

A - gain our earth - ly cares we leave, And in Thy

*p*

A - gain our earth - ly cares we leave, And in Thy

*p*

courts ap - pear; A - gain, with joy - ful feet, we

courts ap - peer; A - gain, with joy - ful feet, we

come to meet our Sav - iour here. With - in these

come to meet our Sav - iour here. With - in these

walls let ho - ly peace, And love, and con - cord dwell; \_\_\_\_\_

walls let ho - ly peace, And love, and con - cord dwell; \_\_\_\_\_

Here give the trou - bled cons - cience ease, The wound - ed

Here give the trou - bled cons - cience ease, The wound - ed

spir - it heal.  
 spir - it heal.  
 May we in faith re - ceive Thy word, In faith pre-sent our pray'rs;  
 And in the pres - ence of our Lord, Un - bos - om all our

The musical score consists of six staves. The top two staves are for the Soprano and Alto voices, both in G clef. The third staff is for the Bass voice in F clef. The bottom two staves are for the piano, with the bass staff in F clef and the treble staff in G clef. The music is in common time. The vocal parts enter at measure 1, singing 'spir - it heal.' The piano accompaniment begins at measure 2. Measures 3-4 show a transition with eighth-note patterns. Measure 5 starts with a melodic line in the soprano and alto parts. Measure 6 is a piano-only section. Measures 7-8 show another transition with eighth-note patterns. Measure 9 begins with a melodic line in the soprano and alto parts. Measure 10 is a piano-only section. Measures 11-12 show a final transition with eighth-note patterns. Measure 13 begins with a melodic line in the soprano and alto parts. Measure 14 is a piano-only section. Measures 15-16 show a final transition with eighth-note patterns. Measure 17 begins with a melodic line in the soprano and alto parts. Measure 18 is a piano-only section.

**p**

Show us some tok - en of Thy love, Our faint - ing  
 cares Show us some tok - en of Thy love, Our faint - ing

**p**

hope to raise; And pour Thy bless-ing from a -  
 hope to raise; And pour Thy bless-ing from a -

**p**

rit. dim. **p a tempo**  
 bove, That we may ren - der praise.  
 rit. dim. **p a tempo**  
 bove, That we may ren - der praise.

**rit. dim. **p a tempo** pp**

# So Thou Liftest Thy Divine Petition

(Sacred Duet for Tenor or Sop. and Bass)

From "The Crucifixion"

Andante ( $\text{J} = 70$ )

JOHN STAINER

TENOR

BASS

*a little slower*

Plead-ing, "Ah, they know not what they do."

*a little slower**rall.**a tempo**cresc.**with expression*

Oh 'twas love,

*cresc.*

in love's di-vin-est fea - ture,

*dim.**pp**a tempo**cresc.*

love's di-vin-est fea - ture, Pass - ing o'er that dark and murd'rous blot,

*f**dim.*

Pass - ing o'er that dark and murd'rous blot,

*cresc.**mf**dim.*

*cresc.*

Tho' they slay Thee,  
 Finding e'en for each low fall - en crea - ture,

*cresc.*

*p rit.*

one re-deem-ing spot.

*cresc.*      *p rit.*

Tho' they slay Thee, one re-deem-ing spot.

*a tempo*

*A little slower; with devotion*

Yet! and still Thy

*A little slower* ♩ = 60 to 62

*rall.*      *p*

*cresc.*                    *dim.*                    *p*                    *cresc.*                    *mf*  
 pa-tient Heart is yearn - ing      With a love that mor-tal scarce can bear.

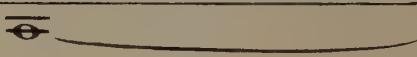
*dim.*                    *p*                    *cresc.*                    *mf*

*poco rit.*  
 Thou in pit - y, deep, di-vine and burn - ing, Lift - est e'en for

*poco rit.*

*poco rit. ten. cresc. a tempo*  
 e'en for me, e'en for me, Thy might - y, might - y pray'r.  
*ten.*                    *cresc. a tempo*  
 me                    e'en for me, Thy might - y, might - y pray'r.

*a tempo*  
*ten. ten.*                    *p*

So Thou plead-est, e'en for my transgression, Bid-ding me look up, and  
 cresc.  
 soft 
 cresc.  
 So Thou mur - mur-est Thine in - ter - ces - sion,  
 trust and live;  
 senza  
 cresc.      mf      f      p rall.  
 Bid-ding me look up and trust and live; — So Thou plead - est,  
 mf      cresc.      p rall.  




# The Wilderness

**Isaiah 35:1**  
**Verse 2 by J.W. Lerman**

(Sacred Duet for Soprano and Alto)

**With expression**  
**SOPRANO**

F. W. & W. PEACE

Soprano  
ALTO

*p* Sw. *mp* *espressivo* *soft Ped.*

The wil - der-ness and the sol - i-ta-ry place shall be glad be glad\_ for

The wil - der-ness and the sol - i-ta-ry place shall be glad be glad\_ for

them, \_\_\_\_\_ The wil - der-ness and the sol - i-ta-ry place shall be

them, \_\_\_\_\_ The wil - der-ness and the sol - i-ta-ry place shall be

*mp*

glad, be glad for them \_\_\_\_\_ The des - ert shall re -

glad, be glad for them \_\_\_\_\_

Ch.

*mf*

joice \_\_\_\_\_ The

And blos - som as — the rose, \_\_\_\_\_ The

*mf*

*mf*

*mf* Sw.

wil - der - ness and the sol - i - ta - ry place shall be glad, be glad — for

wil - der - ness and the sol - i - ta - ry place shall be glad, be glad — for

*meno mosso*

them, The des - ert shall re - joice and  
meno mosso

them, The des - ert shall re - joice and

*meno mosso*

*rit.*

blos - som as the rose,

*rit.*

blos - som as the rose,

*rit.*

*Solo*

*a tempo*

*slow ad lib.*

and blos - som as the rose.

*slow ad lib.*

and blos - som as the rose.

*mf colla voce*

and blos - som as the rose.

*mf colla voce*

O bless - ed day when this word shall be ful-filled, and the earth with joy— a -  
 O bless - ed day when this word shall be ful-filled, and the earth with joy— a -  
 bound; When heav - 'nly peace o - ver all the world shall reign, And to  
 bound; When heav - 'nly peace o - ver all the world shall reign, And to

God — great praise — re - sound — This vis - ion won - drous

God — great praise — re - sound —

Ch.

bright, — 0

Brings to — the soul de - light, — 0

mf Sw.

bless - ed day when this word shall be ful - filled, and the earth with joy — a -

bless - ed day when this word shall be ful - filled, and the earth with joy — a -

*meno mosso*

bound; When heav - 'nly peace shall reign, and  
*meno mosso*

bound; When heav - 'nly peace shall reign, and

*rit.*

praise to God re - sound,  
*rit.*

praise to God re - sound,

*slow ad lib.*

and praise to God re - sound.  
*slow ad lib.*

and praise to God re - sound.

*mf colla voce*

# Come Unto Me

Duet for Soprano and Alto  
or Tenor and Bass

Matt 11: 28, 30.

JEAN-BAPTISTE FAURE  
*Adapted by I.H. Meredith*

Andante religioso ( $\text{♩} = 63$ )

**VOICE**

**PIANO**

**BASS(or BARITONE)**

*sostenuto*

Come un - to me, O come to me, ye hea - vy lad - en.

*ben marcato*

*rall.*

Come un - to me, O come and I will give you rest

*p col canto*

TENOR  
*sostenuto*

Come un - to me, — O come to me, ye heav - y lad - en

Come un - to me, O come and I will give you rest.

BASS *legato*

Take my yoke up - on you, and learn of me; —

TENOR

For my yoke is eas - - y my bur - - den's light and

*sostenuto*

ye shall find rest \_\_\_\_\_ Un - to your soul, —

*mf*

ye shall find rest Find rest un - to your soul.

*col canto*

*cresc.*

**BASS**

Come un - to me O come to me ye heav - y lad - -

*marcato*

**TENOR** *atempo sosten.*

*dim. e rall. ad lib.* Come un - to me. —

en And I will give you rest.

*rall. colla voce*

*mf*

*cresc.*

Come to me ye heav-y lad - - en Come un - to me, O come to

*cresc.*

ye heav-y lad - - en Come un - to me, O come to

*cresc.*

me and I will give you rest And I will give you

me and I will give — you rest And I will give you

*f*

rest — Come un - to me and rest. —

*pp* *rall.* *ppp* —

rest — Come un - to me and rest. —

*pp* *rall.* *ppp* —

*mf*

*p*

*rall.* *dim.* *pp*

*f* *p*

# He Did Not Die In Vain

(Sacred Duet for Soprano and Alto)

Mrs. FRANK A. BRECK

GRANT COLFAX TULLAR  
arr. by John Shepherd

Andante      SOPRANO      *mf espressivo*

ALTO      *mf espressivo*

*p legato*      *mf*

cresc.

fied, The day was dark, and grief was wide, For hope was crushed and all seemed

cresc.

fied, The day was dark, and grief was wide, For hope was crushed and all seemed

cresc.

vain, Un - til that Sav-iour rose a - gain. Ring out the bless - ed news a -

dim.

vain, Un - til that Sav-iour rose a - gain. Ring out the bless - ed news a -

dim.

dim.

dim.

gain! Oh! bear a - loft the strain; The might - y Lord is ris'n in  
 gain! Oh! bear a - loft the strain; The might - y Lord is ris'n in

dim.

*p* rit. a tempo  
 pow'r, He died, but not in vain!—  
*p* a tempo  
 pow'r, He died, but not in vain!—  
*p* a tempo

—

*mf*  
 He brings His great sal-va - tion nigh, And on His

*mf*

He bought our peace thro' grief and pain; But  
 love bids us re - ly—

f

rit. > pp molto rit. a tempo  
 oh! He did not die in vain! Oh, won-drous news of life and love! That Je-sus  
 pp molto rit. a tempo  
 Oh, won-drous news of life and love! That Je-sus

rit. > pp molto rit. pp a tempo

cresc.  
 lives and reigns a - bove! He made the path to glo - ry plain; Ah,  
 lives and reigns a - bove! He made the path to glo - ry plain; Ah,

cresc.

no! He did not die in vain! Ring out the bless - ed news a - gain! Oh!

no! He did not die in vain! Ring out the bless - ed news a - gain! Oh!

*cresc.*

bear a - loft the strain; The might - y Lord is ris'n in pow'r, He

*cresc.*

bear a - loft the strain; The might - y Lord is ris'n in pow'r, He

*cresc.*

*p a tempo*

died, but not in vain!

*p a tempo*

died, but not in vain!

*p a tempo*      rit.      dim.      *pp*

# The Easter Lily

WILLIAM LEON DAWSON

REGINALD W. MARTIN

Moderato

Moderato

The musical score consists of five systems of music. The first system shows the piano accompaniment in G minor, 9/8 time, with dynamic markings *f* and *mf*. The second system features the Soprano part in G minor, 9/8 time, with lyrics "Hail, glad blos - som! Lead the Chor - us where all". The Tenor part follows in the same key and time signature, also with the lyrics "Hail, glad blos - som! Lead the Chor - us where all". The third system continues the piano accompaniment in G minor, 9/8 time, with dynamic *mf*. The fourth system shows the piano accompaniment in G minor, 9/8 time, with lyrics "Na - ture sings to - day. Thou art worth - y to rule". The fifth system continues the piano accompaniment in G minor, 9/8 time.

cresc.

o'er us, Em - blem of the Lord's pure sway.— Sound a - cresc.  
 o'er us, Em - blem of the Lord's pure sway.— Sound a -  
 cresc.  
 loft that He is ris - en! Let your vir - gin trum - pet  
 loft that He is ris - en! Let your vir - gin trum - pet  
 ring! Tell the Lord's re - lease from pris - on, Lead the  
 ring! Tell the Lord's re - lease from pris - on, Lead the

Chor - us while we sing.

Chor - us while we sing.

*f*

*mf*

Use for

*dim.*

Him your glor - ious sta - tion, Pour your notes of liq - uid

*cresc.*

gold, — Worth - y He of such ob - la - tion, Whom nor

*cresc.*

rock nor death can hold.

*frit.* *pp a tempo*  
Gen - tle

*pp a tempo*  
Gen - tle

*frit.* *pp*

li - ly, from your treas - ure, Fill the air with rich per -

li - ly, from your treas - ure, Fill the air with rich per -

fume;— Let your fra - grance know no meas - ure, 'Tis for  
fume;— Let your fra - grance know no meas - ure, 'Tis for

Him your hours con - - sume. — 'Gainst His  
Him your hours con - - sume. — 'Gainst His

dy - ing, cost de - spis - ing, Ma - ry broke her pre - cious  
dy - ing, cost de - spis - ing, Ma - ry broke her pre - cious

vase. Break your chal - ice for His ris - ing, In an

vase. Break your chal - ice for His ris - ing, In an

*f*

*ff rit.*

ec - sta - sy of praise. *a tempo*

*ff*

ec - sta - sy of praise. *a tempo*

*ff rit.*

*rit.*

# The Valley Of Peace.

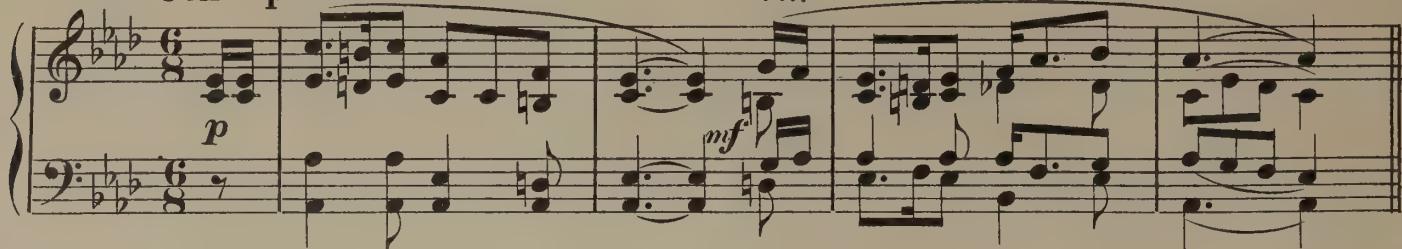
Sacred Duet for Medium and High Voice.

Mrs. FRANK A. BRECK.

I. H. MEREDITH.

*Con espressione.*

*rit.*



SOPRANO or BARITONE

ALTO

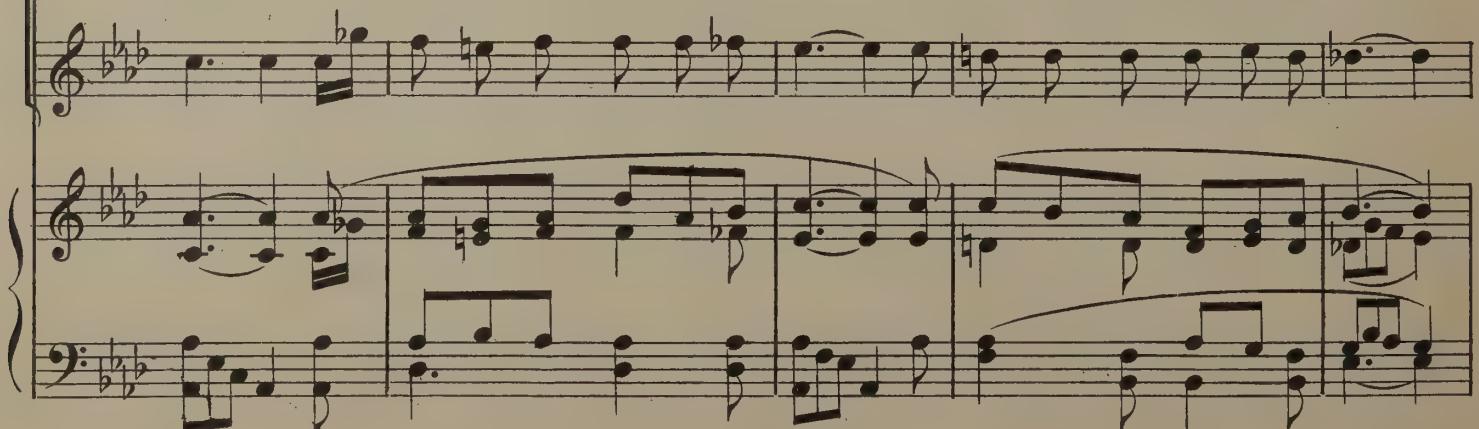
There's a beau-ti-ful val-ley of  
In that beau-ti-ful val-ley I  
In the val-ley of peace I may  
In the val-ley of peace let me

peace, Where the heart of the wea-ry may  
know, Wild clam-or is hush'd in-to  
hide, Where strife-s of the world can-not  
roam, With Je - sus my "Staff" and my

TENOR



rest; Where tu-mult of tri-als may cease, And those who are burdened be blest.  
calm; And walk-ing where still wa-ters flow, The sor - row-ing soul find-eth balm.  
mar, And there I will fol-low my Guide, My hope and my glo-ri-ous Star;  
"Rod," Till I come to my heav-en-ly home, Whose buil - der and mak-er is God.



## Refrain.

In the val - ley of peace, the val - ley of peace, In the

beau-ti - ful val-ley of peace, My Sav-iour is there, ev - 'ry

bur-den to bear, In the beau-ti-ful val-ley, the val-ley of peace.

# Consider The Lilies

Sacred Duet for Soprano and Alto

MATT. VI. 25, 26, 28, 29.

ROBERT TOPLIFF  
arr. by John Shepherd

SOPRANO

Is not the life more than meat?— And the body— Than

rai - ment? Be - hold the fowls of the air, For they sow not,

nei - ther do they reap, Nor gath - - er in - to barns, Yet your

Heav'nly fath - er feed - - - eth them

**SOPRANO**

**p** Con - sid - er the li - lies of the field how they grow— They

**ALTO**

**p** Con - sid - er the li - lies of the field how they grow— They

**p**

toil not nei - ther do\_ they spin— They toil not

toil not nei - ther do\_ they spin— They toil not

nei-ther do they spin—

cresc.

nei-ther do they spin— And yet I say un - to you— I say un - to

cresc.

was — not ar-  
 you that ev - en Sol - o - mon in all his glo - ry was — not ar-  
**f**  
 ray'd — like one — of these — Con - si - der the li - lies how they  
 ray'd — like one — of these — Con - si - der the li - lies how they  
**p**  
 grow — Con - si - der the li - lies how they grow — They  
 grow — Con - si - der the li - lies how they grow —  
**p**

*cresc.*

toil not, They toil not, nei - ther do they spin yet I

*cresc.*

They toil not, nei - ther do they spin yet I

*cresc.*

f

say un - to you Sol-o-mon in all his

say un - to you Sol-o-mon in all his

*dim.*

glo - ry Was not ar - ray'd, Was not ar - ray'd,

*dim.*

glo - ry Was not ar - ray'd, Was not ar - ray'd,

*dim.*

like one of these

like one of these

*p*

*p*

*p*

Was not ar-ray'd,

was not ar-ray'd,

*mf*

*mf*

Was not ar-ray'd,

*p*

*mf*

*mf*

*mf*

*cresc.*

like one of these— and yet I say un-to you

*mf*

*mf*

*mf*

*mf*

*cresc.*

*cresc.*

*cresc.*

Sol-o-mon in all his glo-ry Was not ar-ray'd, was not ar-ray'd,  
*cresc.*

Sol-o-mon in all his glo-ry Was not ar-ray'd, was not ar-ray'd,  
*cresc.*

*cresc.*

Was not ar-ray'd like one— of these— like one of these, like  
*f.* *dim.* *p* *dim.*

Was not ar-ray'd like one— of these— like one of these,— like  
*f.* *dim.* *p* *dim.*

*f.* *dim.* *p* *dim.*

one— of these. *pp*

one— of these. *pp*

*pp* *dim.* *ppp*

## Now the Day is Over

Duet for Soprano and Alto

Sabine Baring Gould

Irénée Bergé

Andantino

Soprano

Alto

Piano

p

Now the day is ov - er Night is drawing

Now the day is ov - er Night is

*poco cresc.*

nigh Sha - dows of the eve - ning Steal a-cross the sky.

draw-ing nigh Sha-dows of the eve - ning Steal a-cross the sky.

*poco cresc.*

Now the dark-ness gath - ers, Stars be-gin to peep,

Now the dark-ness gath - ers, Stars be-gin to peep,

cresc.

cresc.

cresc.

cresc.

*poco rit.*                    *a tempo*

Birds and beasts and flow-ers Soon will be a - sleep.  
Birds — and beasts and flow-ers Soon will be a - sleep.

*poco rit.*                    *a tempo*

Thro' the long night watch - - es May Thine an-gels spread  
Thro' the long night watch - es May Thine an - gels spread

*poco cresc.*

Their white wings a - bove me, Watch-ing round my bed. When the morn-ing  
Their white wings a - bove me, Watch-ing round my bed.

*poco cresc.*

*cresc.*

wak - ens      Then may I a - rise,      Pure and fresh and

When the morn-ing wak - ens.      Then may I a - rise,      Pure and fresh and

*cresc.*

*poco rit.*      *a tempo*      *mf*

sin - less,      In Thy ho - ly eyes,      Pure and fresh and

sin - less,      In Thy ho - ly eyes,      Pure and fresh and

*poco rit.*      *a tempo*      *dim.*

*p rit.*      *pp*

sin - less      In Thy ho - ly eyes. —

*p rit.*      *pp*

sin - less      In Thy ho - ly eyes. —

*rit.*

*p*

*pp*

# In The Cross Of Christ I Glory

Sacred Duet for Soprano and Tenor

Sir JOHN BOWRING

*Andante*

OTTO NICOLAI  
*Adapted by I.H. Meredith*

SOPRANO

TENOR

*p dolce*

In the cross\_ of Christ I glo - ry, Tow'ring

In the cross\_ of Christ I glo - ry, Tow'ring

o'er \_ the wrecks of time, — All the light \_ of sac - red

o'er \_ the wrecks of time, — All the light \_ of sac - red

sto - ry Gathers round its head sub - lime\_ When the woes\_ of life o'er-  
 sto - ry Gathers round its head sub - lime\_

take\_ me Nev-er shall the cross for-  
 Hopes de - ceive\_ and fears an - noy \_ cross for-

sake me, Lo! it glows with peace and joy. Cross for-

sake me, Lo! it glows with peace and joy. Nev-er shall the Cross for-

sake me; Lo! it flows with peace and joy Lo! \_\_\_\_\_ it

sake me; Lo! it flows with peace and joy Lo! \_\_\_\_\_ it

*pp*

*cresc.*

*mf*

Musical score for "When the sun \_ of bliss is" featuring three staves: soprano, alto, and piano/bass. The soprano and alto parts sing in unison, while the piano/bass part provides harmonic support.

beam - ing light and love — up-on my way, — From the cross the ra-diance  
 beam - ing light and love — up-on my way, — From the cross the ra-diance

stream - ing adds more lus - tre to the day. — Bane and bless - ing pain and  
 stream - ing adds more lus - tre to the day. —

pleas - ure Peace is there that knows no  
 By the cross — are sanc-ti - fied — knows no

*mf*

*p*



# Angel Voices, Ever Singing

(Sacred Duet for Alto and Tenor)

FRANCIS POTT

IRENEE BERGE

Andantino      ALTO      *p sweetly*

TENOR

The musical score consists of three staves. The top staff is for the Alto voice, starting with a rest. The second staff is for the Tenor voice, also starting with a rest. The third staff is the bassoon part of the piano accompaniment, which begins with a sustained note. The vocal parts enter with the lyrics "An - gel voi - ces," followed by a repeat sign and another "An - gel voi - ces." The piano accompaniment continues with eighth-note chords. The vocal parts then sing "ev - er sing - ing Round Thy throne of light" followed by a repeat sign and another "ev - er sing - ing Round Thy throne of light." The piano accompaniment provides harmonic support with sustained notes and eighth-note chords. The vocal parts continue with "An - gel harps, for -" followed by a repeat sign and another "An - gel harps, for -". The piano accompaniment maintains its rhythmic pattern of eighth-note chords. In the final section, the vocal parts sing "ev - er ring - ing, Rest not day nor night;" followed by a repeat sign and another "ev - er ring - ing, Rest not day nor night;". The piano accompaniment continues with eighth-note chords. The vocal parts conclude with "Thous - ands on - ly" followed by a repeat sign and another "Thous - ands on - ly". The piano accompaniment ends with a final eighth-note chord.

f

poco rit.

live to bless Thee And con-fess Thee Lord of might;  
poco rit.

live to bless Thee And con-fess Thee Lord of might;

f

poco rit.

*p a tempo*

*rit.* — *ten.*

*a tempo*

An - gel voi - ces, ev - er sing - ing Round Thy

*p a tempo*

*rit.* — *ten.*

An - gel voi - ces, ev - er sing - ing Round Thy

*p a tempo*

*rit.* — *segue*

*a tempo*

*dim.*

throne - of light. —

*mf*

Thou, — who

throne - of light. —

*mf*

art be - yond the far - thest mor - tal eye can

This block contains the first four measures of a musical score. The top staff is for the voice, starting with a quarter note followed by a dotted half note. The lyrics "art be - yond the far - thest mor - tal eye can" are written below the notes. The second measure consists of a single dotted half note. The third measure starts with a quarter note, followed by a series of eighth notes: a flat, a sharp, a sharp, a flat, a sharp, a flat, a sharp, a flat. The fourth measure starts with a sharp, followed by a series of eighth notes: a flat, a sharp, a sharp, a flat, a sharp, a flat, a sharp, a flat.

scan Can it be

This block contains the next four measures of the musical score. The top staff continues the vocal line with "scan" followed by a melodic line consisting of eighth notes. The piano accompaniment features sustained chords in the bass and rhythmic patterns in the treble. The lyrics "Can it be" are written below the notes. The third measure of the piano part includes dynamic markings "f" (fortissimo) and "ff" (fortississimo). The fourth measure shows a transition with a sharp sign in the key signature.

That thou re - gard - est Songs of

This block contains the final four measures of the musical score. The top staff continues the vocal line with "That thou re - gard - est Songs of". The piano accompaniment maintains its harmonic and rhythmic patterns. Measure 12 concludes with a bass clef change and a key signature of one flat.

*dim.*

sin

ful

man?

*dim.*

Can we feel — that Thou art

Yes, — we

near

us

And wilt hear

us?

Yes, —

we

*f. rit.**rit.*

*p a tempo*

poco rit. Here, Great God, to -

can. \_\_\_\_\_

poco rit. Here, Great God, to -  
*a tempo*

*dim.*

day we of - fer Of Thine own to Thee; And for Thine ac -

day we of - fer Of Thine own to Thee; And for Thine ac -

*cresc.*

cept-ance prof - fer, All un-worth - i - ly, \_\_\_\_\_ Hearts and minds, and  
*mf* *cresc.*

cept-ance prof - fer, All un-worth - i - ly, \_\_\_\_\_ Hearts and minds, and  
*mf* *cresc.*

poco rit.

hands and voi - ces, In our choic - est mel - o - dy.  
hands and voi - ces, In our choic - est mel - o - dy.

*a tempo* rit. rit.

Here, Great God, to - day we of - fer Of Thine  
Here, Great God, to - day we of - fer Of Thine

*a tempo* rit. rit.

*dim.* **p** *a tempo*

own - to Thee  
own - to Thee

*dim.* **p** *pp*

# The Hour Of Prayer

(Sacred Duet for Soprano and Alto)

EDITH SANFORD TILLOTSON

J. OFFENBACH  
arr. by John Shepherd

Moderato

SOPRANO

ALTO

Shades of eve - ning soft - ly fall, The

time of rest draws near,— With its word of peace for all, The

twi - light hour is here — Low and sweet the night wind croons A

Low and sweet the night wind croons A

gen - tle lul - la - by, — One by one the sil - ver stars Are

gen - tle lul - la - by, — One by one the sil - ver stars Are

light - ed in the sky, — The hour of pray'r is here,

light - ed in the sky, — The hour of eve - ning

— And our la-bors shall cease, — The hour of pray'r is here,

pray'r, la - bors shall cease, — The hour of eve - ning

*cresc.*

*cresc.*

*cresc.*

— With its mes-sage of peace, Sweet - est peace,  
 pray'r, mes-sage of peace, Sweet-est peace, — Sweet-est

dim.

Sweet - est peace, —  
 dim.  
 peace, — Peace Shades of eve - ning

dim.

*p*

soft - ly fall, The time of rest draws near, — With its word of

Soft-ly breath-ing,—

peace for all, The twi-light hour is here, Soft-ly

breath-ing, soft-ly breath-ing,— breath-ing,— breath-ing,— dim.

breath-ing, soft-ly breath-ing,— breath-ing,— breath-ing,— dim.

Breath-ing,— breath-ing — peace. pp

Breath-ing,— breath-ing — peace. pp

# Softly Fades The Twilight Ray

(Sacred Duet for Soprano and Alto)

SAMUEL F. SMITH

IRÉNÉE BERGÉ

Andantino    SOPRANO *p*

ALTO    *p*

Soft - ly fades the twi - light ray

Soft - ly fades the twi - light ray

*p*

cresc.

Of the ho - ly Sab - bath day; Gent - ly as life's cresc.

Of the ho - ly Sab - bath day; Gent - ly as life's

*mf*

set - ting sun, When the Christ - ian's course is run.

*mf*

set - ting sun, When the Christ - ian's course is run.

*p a tempo*

Peace is on the world a - broad, 'Tis the ho - ly

*p a tempo*

Peace is on the world a - broad, 'Tis the ho - ly

*cresc.*

peace of God, Sym - bol of the peace with-in

*cresc.*

peace of God, Sym - bol of the peace with-in

*cresc.*

*mf rit.*

When the spir - it rests from sin.

*a tempo*

*mf rit.*

When the spir - it rests from sin.

*a tempo*

*mf a tempo*

mf

Sa-viour,  
Sa - viour,—

may our Sab - baths be Days of joy and peace in  
may our Sab - baths be Days of joy and peace in

*cresc.*

Thee, Till in heav-en our souls re - pose, \_\_\_\_\_  
*cresc.*

Thee, Till in heav-en our souls re - pose, \_\_\_\_\_

*cresc.*

*f*

Where the Sab - bath ne'er shall close.

*f*

Where the Sab - bath ne'er shall close.

*mf*

*p*

Soft - ly fades the twi - light ray of the ho - ly

*rit.*

Soft - ly fades the twi - light ray of the ho - ly

*rit.*

*a tempo*

*cresc.*

Sab - bath day; Gent - ly as life's set - ting sun,

*a tempo*

*cresc.*

Sab - bath day; Gent - ly as life's set - ting sun,

*a tempo*

*cresc.*

*mf*

When the Christ - ian's course is run

*mf*

When the Christ - ian's course is run

*mf*

Soft - ly fades the twi - light ray

*p*

Soft - ly fades the twi - light ray

*p*

*pp a tempo*

*rit.*

Of the ho - ly Sab - bath day.

*rit.*

*pp a tempo*

Of the ho - ly Sab - bath day.

*rit.*

*pp a tempo*

# The Lord Is My Shepherd

(Sacred Duet for Soprano and Baritone)

Paraphrase of the 23rd Psalm

by W. S. PASSMORE

Andante non lento  $\text{♩} = 69$ 

SOPRANO

HENRY SMART

arr. by George B. Nevin

BARITONE

The musical score consists of six staves of music for soprano and baritone voices with piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The key signature is three flats, and the time signature is common time. The vocal parts enter at measure 10, singing "The Lord is my Shepherd, I never shall want, For lack of His mercies, My". The piano part provides harmonic support throughout the piece.

*rit.*, *cresc.*

soul shall not pant; In pleas - ant green pas-tures I dai - ly a-

*rit.*, *cresc.*

soul shall not pant; In pleas - ant green pas-tures I dai - ly a-

bide, He leads me the peace-ful still wa-ters be-side.

bide, He leads me the peace-ful still wa-ters be - side. My

soul — He re-stor-eth and for His name's sake, The path of true

Yea though I pass through death's dark  
 right - eous-ness bids me to take. Yea though I pass

val - ley and shade, I will not by e - vil be ev - er dis-  
 through death's dark shade, I will not by e - vil be

may'd, I will not by e - vil be ev - er dis may'd. The  
 ev - er dis may'd. by e - vil be ev - er dis may'd. The

Lord is my Shep-herd, I nev-er shall want!

Lord is my Shep-herd, I nev-er shall want!

*colla voce pp*

For Thou art my Shep-herd, and with me al - way, Thy

For Thou art my Shep-herd, and with me al - way, Thy

*p*

cresc.

rod and Thy staff are my com - fort and stay;— My  
 rod and Thy staff are my com - fort and stay;— My

cresc.

ta - ble Thou spread - est in pres - ence of foes, My  
 ta - ble Thou spread - est in pres - ence of foes, My

cresc.

head Thou a - noint - est, my cup o - ver - flows; Thy  
 head Thou a - noint - est, my cup o - ver - flows;

*f*

*p*

*f*

*p*

cresc.

good - ness and mer - cy shall fol - low me still,— While

life's ear - nest du - ties I dai - ly ful - fil; Till

joy - ous my\_ spir - it shall claim its re - ward,— And

My\_ spir - it shall claim its re - ward,—

*cresc.*

dwell ev - er - more\_ in the house of the Lord! And

*cresc.*

And dwell ev - er - more\_ in the house of the...

*cresc.*

dwell ev - er - more\_ in the house of the Lord! The Lord is my

Lord! ev - er - more\_ in the house of the Lord! The Lord is my

*p*

*rit.*

Shep-herd, I nev-er\_ shall want! \_\_\_\_\_

*rit.*

Shep-herd, I nev-er\_ shall want! \_\_\_\_\_

*colla voce pp*

# The Shadows Of The Evening Hours

(Sacred Duet for Soprano (or Tenor) and Baritone)

ADELAIDE ANNE PROCTOR

IRENÉE BERGÉ

Andante SOPRANO

BARITONE

The sha-dows of the eve-ning hours

*p**p**p**p*

Fall from the dark - 'ning sky, —

flow'rs

The dews of eve - ning lie; Be -

*mf*

Be -

fore Thy throne, O Lord of heav'n! We kneel at close of  
 fore Thy throne, O Lord of heav'n! We kneel at close of

*p* day; *mf* *cresc.* Look on Thy chil-dren from on high, And  
*p* day; *mf* *cresc.* Look on Thy chil-dren from on high, And

*Prit.* *a tempo*  
 hear us while we pray.  
*Prit.* *a tempo*  
 hear us while we pray.  
*Prit.*

*ten.*

Slow - ly the rays of day-light fade; So fade with-in our

*ten.*

Slow - ly the rays of day-light fade; So fade with-in our

*mf*

heart The hopes in earth - ly love— and joy, That

heart The hopes in earth - ly love— and joy,— That

*cresc.*

one by one de - part; Slow - ly the bright stars,

one by one de - part; Slow - ly the bright stars,

*poco cresc.*

one by one, With - in the heav - ens shine. \_\_\_\_\_

*poco cresc.*

one by one, With - in the heav - ens shine. \_\_\_\_\_

*poco cresc.*

Give us, O Lord, fresh hopes in heav'n,— And

*f*

Give us, O Lord, fresh hopes in heav'n,— And

*f*

trust in things di - vine. \_\_\_\_\_ Let

*p*

trust in things di - vine. \_\_\_\_\_ Let

*p*

peace, O Lord! Thy peace, O God! Up - on our souls de -

peace, O Lord! Thy peace, O God! Up - on our souls de -

scend, From mid - night fears, and per - ils,

scend, From mid - night fears, and per - ils,

thou our trembling hearts de - fend. Give us a respite from our

thou our trembling hearts de - fend. Give us a respite from our

117

toil, — Calm and sub - due our woes;

toil, — Calm and sub - due our woes;

*cresc.*

Through the long day we suf - fer, Lord, 0 give us now re -

*cresc.*

Through the long day we suf - fer, Lord, 0 give us now re -

*cresc.*

*a tempo*

pose! —

*a tempo*

pose!

*a tempo*

# Prayer

(Sacred Duet for Soprano and Alto)

EDITH SANFORD TILLOTSON

MENDELSSOHN

Adapted by I. H. Meredith

Allegretto con moto

SOPRANO

ALTO      The gates of the morn are shin - ing With  
 The gates of the morn are shin - ing With

light from the gold-en sun;      May light from the courts of  
 light from the gold-en sun;      May light from the courts of

cresc.  
 hea - ven Be with us till day is done,      May  
 hea - ven Be with us till day is done,      May

*f*

light from the courts of hea - ven Be with us till day is

light from the courts of hea - ven Be with us till day is

*f* *p*

done, till day is done, — Be —

done, till day is done, — Be —

*p* *sf*

with us till day is done.

with us till day is done.

*sf* *f p*

The shades of the night are fall - ing On  
The shades of the night are fall - ing On

field — and o - cean shore, May shad - ows from wings ce -  
field — and o - cean shore, May shad - ows from wings ce -

les - tial Be with us till night is o'er, May  
cresc.

les - tial Be with us till night is o'er, May

cresc. sf cresc.

shad - ows from wings ce - les - tial Be — with us till night is  
 shad - ows from wings ce - les - tial Be — with us till night is  
**f**  
**p**

o'er, till night is o'er, — Be —  
 o'er, till night is o'er, — Be —  
**p** **sf**

with us till night is o'er.  
 with us till night is o'er.  
**sf** **sf p**

*pp*

Thou God \_\_\_\_\_ of the day and the dark - ness, Whom

*pp*

Thou God \_\_\_\_\_ of the day and the dark - ness, Whom

*pp*

*pp sempre*

an - gels and men a - dore, May love e - ter - nal, nev - er

*pp sempre*

an - gels and men a - dore, May love e - ter - nal, nev - er

*pp sempre*

fail - ing, Be with us for-ev - er - more, May

*cresc.*

fail - ing, Be with us for-ev - er - more, May

*cresc.*

love e-ter - nal, nev - er fail - ing, Be with us for-ev - er -  
 love e-ter - nal, nev - er fail - ing, Be with us for-ev - er -  
*f* *dim.*  
 more, for-ev - er - more, — Be  
 more, for-ev - er - more, Be  
*p* *sf*  
 with us for-ev - er, ev - er - more.  
 with us for-ev - er, ev - er - more.  
*p*

## Sleep, My Saviour, Sleep

(Sacred Duet for Alto and Tenor)

IRÉNÉE BERGÉ

Andantino      ALTO

TENOR

Sleep, my Sav - iour, sleep,

Sleep, my Sav - iour, sleep, On Thy bed of

On Thy bed of hay.

hay An - gels in The heav - en Sing their

An-gels in the spang-led heav - en Sing their glad-some

*dim.*                    *p rit.*                    *p a tempo*

Christ-mas car - ols Till the dawn of day,— till the dawn of day.—

*dim.*                    *p rit.*                    *p a tempo*

Christ-mas car - ols Till the dawn of day,— till the dawn of day.—

*mf*

Sleep, my Sav - iour, sleep,— On Thy bed of hay,

*mf*

Sleep, my Sav - iour, sleep,

*poco allarg.*                    *un poco piu allarg.*

Ere the mourn-ing an - gel com - eth To the moon-lit ol - ive gar - den

Ere the mourn-ing an - gel com - eth To the moon-lit ol - ive gar - den

*poco allarg.*                    *un poco piu allarg.*

*a tempo*

Wip - ing tears a - way,— Wip - ing tears a -  
*rit.* Wip - ing tears a - way,— Wip - ing tears a -

*p a tempo*

*rit.* *p*

*a tempo*

way,—

*mf*

Sleep, my Sav - iour, sleep,— Sweet on Ma - ry's

*p*

*mf*

Sleep, my Sav - iour, sleep, Sweet on Ma - ry's breast,—

breast,

*p*

*mf*

Shep - herds kneel a - dor - ing, Moth - er's heart is joy - ous,  
*mf* Now the shep - herds kneel a - dor - ing, Now the moth - er's heart is joy - ous,

*mf*

*dim.*

*dim.*

*dim.*

*p rit.*

Take a hap - py rest,— *p a tempo* take a hap - py rest.

*p rit.* *p a tempo*

Take a hap - py rest,— take a hap - py rest.

*p rit.* *p a tempo*

*mf*

Sleep, my Sav - iour, sleep,— Sweet on Ma - ry's breast;

*mf*

Sleep, my Sav - iour, sleep,

*mf*

*poco allarg.*

Cru-ci - fied, with wounds and bruised, Bleed-ing, pur-ple - stain'd, dis-fig - ur'd

*poco allarg.*

Cru-ci - fied, with wounds and bruised, Bleed-ing, pur-ple - stain'd, dis-fig - ur'd

*un poco piu allarg.*

*a tempo*

One day Thou wilt rest,— One day Thou wilt

*rit.*

One day Thou wilt rest,— One day Thou wilt

*p a tempo*

*rit.*

One day Thou wilt rest,— One day Thou wilt

*a tempo*

rest.—

*a tempo*

rest.—

*a tempo*

*morendo*

*pp*

*ppp*



12 - X & J.

26 - m-m + man

48 - Gerald + Opal

54 -

60 - m-m

64 -

68 -

74 -

96 - m-L



### The Carpenter's Son

"Is Not This The Carpenter's Son?" Matt.13:55.

GRANT COLFAX TULLAR

IRÉNÉE BERGÉ

Moderato

Voice  
Accomp.

earth - but an heir to a throne, -

Mad in Judea with these of His

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## An Appreciation

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As tender as the Kiss of a Child,  
As bold as the Ocean Waves.

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